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ARTS, CRAFTS AND THE HOME



A STAIRWAY IN THE GARDEN OF RODMAN WANAMAKER
WHERE THE PATH AND THE JULY PERENNIAL PLANTING GREATLY ABET THE DESIGN
George F. Pentecost, Jr. Landscape Architect

THE SPECIALTY BLOOM OF JULY

BY ALICE LOUNSBERRY

NO month in the realm of Nature is less eager to come under the control of gardeners and landscape architects than that of July. The youth and translucence of spring have then passed; the promise of June has been fulfilled; the wanton fulness of August has not yet come and the completion of autumn is likewise distant. July stirs the nature world as a time of strife for supremacy and shows an eagerness to finish work before its vigor is supplanted by the lazy adolescence of the succeeding month. Indeed July, if left untrammelled, would form and ripen its seeds so hastily that before its end the garden would be entirely without flowers, those exquisite messengers which bespeak to mankind the sweetness of the earth.

To leave unsolved the problems that July presents and to give no heed to its peculiarities would be to see a garden denuded of its spring and early summer bloom and lying a prey to weedy plants that then grow rampantly. Happily, however, men have taken thought of the needs of July, have coaxed the flowers of June to linger and advanced those of the autumn until the month now presents a wealth of specialty bloom entirely her own. To realize the power that men have exerted over Nature in the matter of sustaining mid-summer bloom, one has but to visit at

this season the wild woodlands and meadows untouched by outside influences. In such places bloom is scarce, merely incidental here and there. It has passed because seeds are ripening and the earth appears to have settled down to a time of greenness and repose, corresponding to the days when the birds have ceased to sing jauntily and have sought woody fastnesses where unseen they pass through the moulting period.

To return from a quiet woodland or meadow in July to a modern garden is to experience the change from surrounding greenness to a ribald variance of color, brilliant and ascending.

Foremost among plants that have been developed into distinct July bloomers are certain roses, royal flowers that in early American days were associated almost exclusively with June. Japan has given plenteously to the world of July roses; others have been bred in France, Germany and England, and the United States has also produced a number of this class which have now a wide field of usefulness. Long after the wild roses of banks and waysides have had their day, these cultivated products cast out a wealth of bloom that transforms fences, walls, pergolas, arches and gateways into stretches of solid color and beauty. In fact the hybrid climbers,



THIS LONG WATER ALLEY, FLANKED WITH IRISES, SHOWS THAT APPROPRIATE LEAVES IN SUCH A SITUATION ARE ALMOST OF AS MUCH VALUE AS FLOWERS

specialty roses of July should not lack consideration by all garden planters. They are now numerous and of many varieties and begin to show color before the well-known hybrid perpetual and everblooming roses of June have faded. From then on they contribute lavishly to the floral beauty of their surroundings. The new Lady Ashtown is a wonderful climbing rose fragrant and everblooming. The American Pillar, Dorothy Perkins, Hiawatha, Gardenia, Mrs. M. H. Walsh, Lady Gay and still many others are well known and have proved their desirability.

For the interior hedging of formal rose gardens the everblooming bush or baby ramblers should claim a general recognition, although up to the present their use for this purpose has been limited. They grow only from eighteen to twenty-four inches high or within the limits of a low hedge and possess the inestimable virtue of never ceasing to bloom until the advent of frost. This advantage holds good provided their dead flowers are kept cut down and that the bushes are well cultivated and

fertilized with liquid manure two or three times during the season. Most of these baby ramblers send out their flowers in trusses and many of the varieties are especially prolific. The Baby Dorothy, Catherine Zeimet, Mrs. Catbush, Perle Orleanaise and Aennchen Muller are among those most desirable. Indeed it is to-day a matter of discriminate choice among varieties that makes the rose garden of July as notable as that of June.

Irises are now conspicuous among July bloomers and are plants never to be forgotten when a garden is in its beginning. For they should not be planted here and there with the same freedom that one sets a heliotrope. The distinctive character of their leaves and the striking beauty of their flowers rank them with plants to offset and further architectural schemes; never should they be planted merely because they are flowers. To flank water alleys and to border ponds the Japanese and Siberian irises are better suited than the German, Spanish or English varieties. The former two are blooms of July. The sword-shaped leaves of irises make them appropriate to plant near water since they are suggestive of rushes and as they wave and strike together they form many pleasing reflections.

Unquestionably the Japanese irises are the most beautiful of all and in July the size of their blooms and their regal colors cause them to appear as distinct and commanding individuals. They are not to be overlooked as they guard a waterway or form the immediate foreground of a picture leading toward a mountain.

Yet when traveling about the country the bloom of the Japanese iris is generally seen far from its best. In the greater number of cases this is because the roots are not given sufficient water when the buds are forming. The plants then should be kept very wet, the ground about them not unlike



HYBRID CLIMBING ROSES AND BABY RAMBLERS THAT IN JULY COVER ARCHES AND FORM A LOW HEDGE ENCLOSING A DELICATE BIT OF PLANTING

mud. In fact when well grown the blooms are often a foot in diameter.

Gladioli, noted among July bloom, often do well when set in among irises in little hummocks of soil somewhat less wet than that surrounding the irises. The similarity of the swordlike leaves of these two plants makes them excellent companions and keeps a planting ground from appearing as if lacking in unity.

The great lilies, especially those of Japan, hold a place with climbing roses and irises among the specialty plants of July. But they should not be very generally planted since they are classic in appearance and do not blend particularly well with other plants. Hundreds, even thousands of them, fail each year of the effect they might produce through being set in hardy borders side by side with perennials of vastly different types and classes. The Golden-banded lily, *Lilium auratum*, does not do well under the bright sun of July; but to come upon it suddenly in some green alcove especially prepared for it, is like finding a bit of sculpture.

Among well-known perennials, many of which are essentially July bloomers, the delphiniums occur as specialty plants or rather as those to be used for some striking landscape effect instead of being set in borders with heterogeneous bloom. In fact as a family the delphiniums are rich in stately and beautiful members. For a limited choice the three that can not help proving satisfactory are the King of delphiniums, with large deep blue and purple flowers; the belladonna, showing lighter sky blue flowers each one exquisitely formed, and the dwarf variety, *Delphinium Chinense*, as brilliant in coloring as a gentian and holding its bloom from July until cut down by frost. Such plants as these, through the rare pure blueness of

their flowers appear in truth to draw the sky nearer to the earth.

At present the attention of plant propagators is strongly on delphiniums and the prophecy is made that a few years hence the public will have the sen-

sation of seeing their blooms as large as those of hollyhocks. For brilliant mass-color effects they have already largely taken the place of hollyhocks, since they are more easily raised and their foliage is well-cut and graceful. That of hollyhocks is so large and ungainly that it blocks out all air and light from the smaller plants set in its foreground.

Lupine, *Lupinus polyphyllum*, occurs in too few gardens. It sends up stalks four and five feet high closely covered with pea-shaped flowers, lavender blue in tone. When seen in masses it is very impressive and in groups in a garden border it is also very lovely. By the middle of June it begins to show color in its buds and throughout July it remains fresh provided its dead flowers are removed. Its peculiarities of foliage and flower are well accentuated when planted in groups interspersed



A SMALL BACKYARD GARDEN TO WHICH TWO MARBLE LADIES AND CORAL PINK PHLOXES GIVE AN AIR OF DISTINCTION



JAPANESE IRISES OF JULY THAT GIVE A STRIKING BIT OF COLOR IN THE GARDEN OF FRANCIS SKIDDY MARDEN AT NORFOLK, CONN.

with others of *Linum perenne*. This attractive little flax, with round, fairylike flowers and delicate foliage acts as a contrast to the strong steeplelike stalks of lupines and the two together form an enchanting planting.

Of course July is the high day of the phloxes. These sturdy and most showy plants have become identified with innumerable gardens because they are not difficult to grow. They are cheerful and colorful in personality and they serve either for garden effects or for picking flowers. But on close inspection it would seem that they have not the charm of many other flowers. Their leafage is coarse and ugly and the flowers themselves make no especial appeal. For gay, symmetrical mass color effect, however, they have not a rival in the July garden.

So exclusively for the purposes of mass-color effects have phloxes been used that each year their

bloom becomes smaller and more numerous. In England, on the contrary, phloxes are cultivated for individual flowers and there, at the shows, many are seen bearing comparatively few flowers but each

one as large as a fifty-cent piece. The phloxes of American gardens, while extraordinarily prolific in bloom, show them on an average about the size of a ten-cent piece.

In one secluded garden, the entrance into which is guarded by two little marble ladies of the period of Louis XV, the coral pink bloom of phloxes is the only color brightening the surrounding greenness. And here these plants appear as much at home as when, unimproved by gardeners, they dwelt in the open wild woodlands.

This fact of appearing to be at home in a place is in fact a test of successful planting, not only concerning the phloxes of July but for every plant in the following season.



FRACTION OF A GARDEN IN GREENWICH, CONN., SHOWING THAT A NEARBY NEIGHBOR'S HOUSE IS PLANTED OUT BY EVERGREENS, A TRELLIS SEAT AND JULY BLOOMS

THE ENGLISH FURNITURE STYLES

II. THE ANGLO-DUTCH PERIOD

BY WALTER A. DYER

Author of "The Lure of the Antique," "Early American Craftsmen," "Creators of English Styles," etc.

Illustrations by courtesy of Metropolitan Museum of Art.

LAST month we discussed briefly the English furniture styles of the Elizabethan, Jacobean, and Restoration periods. Following the abdication of James II furniture styles underwent a marked change. The outstanding characteristics of the period known as Anglo-Dutch will be discussed in the present paper.

The so-called Anglo-Dutch period includes the reigns of William and Mary (1689-1702) and Queen Anne (1702-1714), and part of the reign of George I (1714-1727).

It has always seemed to me that the furniture of the reign of William and Mary has received less attention than it deserved. I have found it commonly confused with that of Queen Anne, though in many fundamental respects it is quite different. If

not entirely graceful, it is at least interesting, and it is not to be neglected by the student of style development. Indeed, I find that William and Mary reproductions are becoming more popular with the American furniture trade than ever before.

When William of Orange, the Stadtholder of the United Netherlands, ascended the throne of England as the consort of Queen Mary, he brought with him all his love for the styles and workmanship of the Low Countries. At first the vogue was largely for Flemish features, but the purely Dutch soon gained the ascendancy. Ideas and workmen were imported from Holland, the commercial relations between the two countries being very close at the time.

The period was one in which foreign influences were paramount—not merely Dutch, but French